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stately house, the vestiges of which are still visible, was some private mansion, antedating the period in question, and was demolished in the course of the building operations. The presence, according to my own observations, of red *pozzolana* in the lower portion of one of the walls of the "vestibulum" indicates that that structure in its present form dates at least from a later period than the "ashy-gray concrete" atrium.

Professor Haverfield's "Roman London" (I [1911], 141-72), Dr. Ashby's accounts of recent excavations at Ostia (II [1912], 153-94) and of the Roman remains on the island of Malta (V [1915], 23-80), and Mr. Robert Gardner's study of the Via Claudia Nova (III [1913], 205-32) deserve special mention; and a remarkable group of articles by Stuart Jones, Mrs. Strong, and others on Italic and Roman art cannot even be enumerated here; they must be recommended strongly however to the student of Roman civilization for his careful perusal.

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The Odes of Pindar, Including the Principal Fragments. With an Introduction and an English translation. By SIR JOHN SANDYS, Litt.D., F.B.A. (Loeb Classical Library.) London: William Heinemann, 1915. Pp. xlv+635.

Pindar has never been a popular poet. He has at all periods had enthusiastic admirers, but his difficulties and obscurities have often been the subject of comment. He belongs to that small class of writers of marked originality who either strongly attract or repel; he cannot be approached with indifference. Politian preferred the rush of Pindar to the Psalms, whereas a modern headmaster of a great public school has declared that "he is the most artificial and manneristic of the classic poets." Among the last words uttered by Bishop Moberly were heard indistinct phrases from his beloved Pindar whom he had taught to classes long ago at Winchester. George Bancroft, one of the earliest of our countrymen to profit by German classical scholarship, on standing for his doctorate at Göttingen in 1820, was examined by Mitscherlich on the Fourth Nemean of Pindar, "of all authors the most difficult," as he reports to a friend. Bancroft was called upon to interpret about thirty lines of this Ode appropriately beginning, "The best physician for labors which are ended is hilarity." He had studied Pindar under Dissen and he came through the examination with great success, destined to be a shining example of the value of classical training for the man who would enter public life to his country's honor.

Although the influence of Pindar upon our English poets is not so obvious as that of some other Greek writers, it has none the less been deep and lasting. Cowley has ranked by his contemporaries above Milton, although posterity, as

frequently happens, has reversed contemporary judgment. The inherent difficulty of Pindar's manner is reflected in Gray's *Pindaric Odes*, which have never had a strong hold on the populace, although in reality they present in the way of verbal obscurity less difficulty than does the *Elegy*, perhaps the most widely known poem in the language. The classical background necessary for a fair appreciation of the *Pindaric Odes* of Gray is indicated by Professor Mackail's inaugural lecture, delivered when he was elected professor of poetry at Oxford, some years ago. Mrs. Browning has openly confessed her indebtedness to the Theban poet.

Pindar has been eminently fortunate in his editors, beginning with Aldus in 1513 and ending with Sir John Sandys in 1915. Among his editors stand the names of Stephanus, Erasmus Schmid, Benedictus, Heyne, and Boeckh. In America no classical author has been better edited than has Pindar by Professor Seymour and by Professor Gildersleeve, and, for some of the fragments, by Professor Smyth.

Sir John Sandys' volume, prepared for the Loeb Classical Library, displays, as would be expected from such a scholar, every mark of erudition. The introduction falls into seven parts as follows: "The Life of Pindar," "The Style of Pindar," "The National Festivals," "The Structure of Pindar's Odes," "Pindar's Dialect," "Manuscripts," and "The Text," together with an adequate bibliography. In addition to the complete poems he has gathered together the principal fragments, old and new. The book concludes with a full index of proper names and of matters pertaining to them.

The accompanying translation, quite lacking in poetic fire, is a reasonably literal version possessing mannerisms of its own. Of these mannerisms one of the most marked is that found in long or involved sentences where to preserve clearness the translator repeats a word found only once in the original. This is practiced with special frequency with proper names: e.g., *Ol.* i. 11, Hieron; *Ol.* i. 24, Pelops; *Ol.* ii. 5, Theron; *Ol.* ii. 26, Semele; *Ol.* vi. 85, Thebe; *Ol.* viii. 16, Zeus; and in short sentences, frag. 30, p. 514, the Hours; frag. 214, p. 608, Hope. For the same treatment of a common noun, cf. *Ol.* ii. 7, sires; *Ol.* ii. 95, envy; *Ol.* vi. 47, bane, harmless bane. Such repetitions as the last cited easily develop into a characteristic trait of style, and they are frequently used with telling effect by President Wilson. Take, for example, the following gathered at random from his Message to Congress, April, 2, 1917: "there are serious, very serious, choices of policy to be made"; "the vindication of right, of human right"; "duty, practical duty." Such repetitions are more rarely found in Pindar than Sir John's translation would lead one to believe. For a Pindaric repetition, see *Pyth.* ii. 49-50, *θεός*. Occasionally, perhaps due to the desire to preserve continuity in an involved sentence, a phrase is added, not found in the original; *Ol.* vi. 53, "and no marvel"; *Pyth.* iv. 28, "even the Triton." On the other hand, in *Ol.* vii. 18, *εὐρυχόρον* is omitted in the translation.

In case of an author like Pindar differences of interpretation are inevitable and, for the most part, must remain mere matters of opinion or taste. In some instances I believe there is incorrectness of translation: e.g., *Ol.* i. 23, *ἵπποχάρμην* means "delighting in steeds," not "warlike." See *Pyth.* ii. 2, where *σιδαροχαρμῶν* is correctly translated of horses "that rejoice in steel." In *Pyth.* ii. 30, *ἐξαιρέτων* means "specially picked out or chosen," not "wondrous." We are always startled by the rendering "cannibal" (*γαστρίμαργον*), *Ol.* i. 52, though the poet is made to disclaim any desire to apply the term to any one of the gods. It gives a grimly humorous turn not found in the original. In *Ol.* i. 30, *χάρις*, I should not take as a proper name "the Grace of song," but, recognizing a reference to an eternal frailty ("The wish is father to the thought"), the inclination to believe what delights or pleases, I would follow the scholium cited by Professor Seymour and translate "charm of poesy." In *Ol.* xi. 10 the reading is doubtful, but I suspect that the general meaning is rather that from God alone a man has uniform poetic inspiration. In *Pyth.* ii. 43, through inaccurate transcription, an illogical sentence is ascribed to Professor Seymour. The book seems to be remarkably free from misprints. I have noted a loss of *ι* subscript in *Ol.* xi. 3, *Ὀλυμπία* and frag. 109, p. 567, *εἰδία*. In the footnote to *Ol.* xi. 3 read *δμβρίων* for *δμβίων*.

In general appearance this volume of Pindar is somewhat superior to the earlier volumes of the series. The binding, although still too flimsy, maintains its shape better than that of other volumes, and the gilding at the top has not been smeared on so carelessly. However, the frequent change of type spacing, the continued inferiority of the paper, and the very narrow inner margin conspire to make the page unattractive to the book lover. These volumes must always be of great importance to the professed classicist, but it is more than doubtful that they will ever fulfil the original purpose of the series. With this latest edition of Pindar, published in 1915, placed side by side with the first edition published by Aldus in 1513, even the least appreciative bibliophile would have no hesitation in awarding the palm to Aldus. That after four hundred years of precept and example the modern printer should make so poor a showing in comparison with the pioneer is a humiliating fact which should rouse to alarm and spur to action all lovers of the beautiful who have seriously at heart progress in the fine arts. It is presumably too late now to change the general appearance of this special series which seems destined to remain a reproachful monument to a lost opportunity.

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